FILM FUN

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2 pg out

You don't have to shop for pictures

"HUSBAND'S HOLIDAY"

with CLIVE BROOK

Charlie Ruggles, Vivienne Osborne, Juliette Compton, Harry Bannister

•

"WORKING GIRLS"

with PAUL LUKAS

Judith Wood, Charles "Buddy" Rogers, Dorothy Hall and Stuart Erwin.
Directed by Dorothy Arzner

•

"LADIES OF THE BIG HOUSE"

With Sylvia Sidney, Gene Raymond Wynne Gibson, George Barbier.
Directed by Marion Gering.

PARAMOUNT *is your* buy *word*

You want to see the stars everyone's talking about . . . they're *Paramount* stars! You want to see the greatest Broadway stage hits, the most popular novels and magazine stories . . . *Paramount* has them! *Paramount* is your "buy" word because *Paramount* gives you what you want, SUPREME ENTERTAINMENT—always good, often great, never a doubt that "*If it's a Paramount Picture it's the best show in town!*"

Paramount Pictures

PARAMOUNT PUBLIX CORP., ADOLPH ZUKOR, PRES., PARAMOUNT BLDG., N. Y.

"THE FALSE MADONNA"

With Kay Francis and William Boyd.
Directed by Stuart Walker

"SOOKY"

With Jackie Cooper and Robert Coogan.
Directed by Norman Taurog.
Same cast and director as "Skippy"

TALKIE TIPS

The exotic lady in the ample sombrero is Conchita Montenegro. The dark chap with the teeth is Warner Baxter. The scene is Old California. The moon is low. Love is young. Oh, yes, and the picture's "The Cisco Kid."

Osgood Perkins and Paul Muni do a little competing for the privilege of lighting Karen Morley's cigarette, with Paul winning by inches. They're featured in "Scarface," a gangster picture that'll have you gasping.

Marie Prevost is the lady with the sardonic look, the guy and dame in a clinch are Norman Foster and Mae Clarke, and the stuff on the table looks mighty like (shhh!) liquor. We hardly need to tell you it's "Reckless Living."

ALEXANDER HAMILTON. *Warner Brothers.* George Arliss in an excellent impersonation of the famed statesman, with a cast which includes Doris Kenyon, June Collyer, Dudley Digges and Montague Love. A picture for flag-wavers and grown-ups.

AN AMERICAN TRAGEDY. *Paramount.* What, you haven't seen it? Well, you'd better rush right down to your neighborhood theatre or we'll tell Mr. Teddy Dreiser. Sylvia Sidney and Phillips Holmes have the leads, and they're splendid.

ARE THESE OUR CHILDREN? *RKO-Radio.* The Younger Generation, famed in song and story, is given a thorough going over by Howard Estabrook and Wesley Ruggles, at the pen and megaphone, respectively. Cast includes Arline Judge, Eric Linden, Ben Alexander and Roberta Gale. Well worth seeing.

BAD GIRL. *Fox.* James Dunn, who has only been in Hollywood about fifteen minutes, scores a personal triumph in this tale of turbulent love in the Bronx. And the same may as well be said of Sally Eilers, who is swell as the gal. See it, by all means.

BLONDE CRAZY. *Warner Brothers.* Hotel life in the raw, with much hilarious business by James Cagney and Joan Blondell. You don't have to believe us, but we think seeing this is more fun than anything.

BUSINESS AND PLEASURE. *Fox.* In the course of his travels Will Rogers settles a war in Arabia, gets himself vamped by Jetta Goudal, and finds time to do something about razor blades, in which business he is involved. A typical Rogers vehicle.

COMPROMISED. *First National.* Ben Lyon, cast as Rose Hobart's husband, starts hitting the gay places without Rose, and things look pretty black until a little child comes to lead them back to happiness.

CONVICTED. *Artclass.* A tense and fast-moving mystery drama with its action aboard an ocean liner. We'll bet a dime you can't guess the identity of the murderer before the final sequence. Aileen Pringle, Harry Meyers and Dorothy Christy head the cast.

DEVOTION. *RKO-Pathé.* Ann Harding hides behind horn-rimmed spectacles during most of the picture, but we like her anyway. Story is a comedy-drama, and it's expertly handled by Ann and an unusual supporting cast headed by Leslie Howard. Not to be missed.

EAST OF BORNEO. *Universal.* Just imagine good old Charlie Bickford practically surrounded by wild animals, with nothing but his love for Rose Hobart to bolster his courage. Just imagine. Lots of thrilling stuff, if you like your animals wild.

EXPENSIVE WOMEN. *Warner Brothers.* Dolores Costello makes her return to the screen in a vehicle that should have been sent to the garage for repairs. Dolores is as beautiful as ever, and if you like her you probably won't mind the woefully weak story.

FANNY FOLEY HERSELF. *RKO-Radio.* Edna May Oliver's first starring picture, and she's grand as a vaudeville entertainer who retires to look after her darling daughters, Helen Chandler and Rochelle Hudson. Has many mirthful moments.

FIFTY FATHOMS DEEP. *Columbia.* Here's a picture that gets right down to the bottom of things. (The ocean—get it?) Richard Cromwell marries a promiscuous lady who turns out to be an old friend of Jack Holt's. Okay.

FIVE STAR FINAL. *First National.* Still one of the better offerings of the current season, with Edward G. Robinson, Marian Marsh and H. B. Warner giving their all for your entertainment. Put it on your list before it's too late.

FRIENDS AND LOVERS. *RKO-Radio.* Poor old Adolphe Menjou gets himself all tangled up in a web of intrigue woven by Lily Damita and Eric von Stroheim, and it's actually reels and reels before things straighten out. Good drama.

GET-RICH-QUICK WALLINGFORD. *M-G-M.* William Haines in what is easily his best rôle in years. To make things even better, his supporting cast is headed by Ernest Torrence, Leila Hyams and Jimmy Durante, Broadway's gift to the talkies.

HEARTBREAK. *Fox.* Charles Farrell as an American aviator who falls in love with an Austrian countess (Madge Evans). In an air encounter, Charlie unknowingly kills his sweet-

(*Continued on page 60*)

These two gentlemen, who have already scored a hit in "Skippy," are all set to repeat their success in "Sooky." Of course, you recognize Robert Coogan and Jackie Cooper, and you can excuse them for blowing their own horns a bit.

The fellow in the unconventional attire is Bert Lahr, Broadway stage favorite, who makes his screen debut in "Flying High." The lady with the key is Charlotte Greenwood and things look pretty black for Bert.

Richard Dix, a Northern spy in Confederate clothing, falls madly in love with Shirley Grey, a daughter of the old South, and he's shown here being torn between love and duty. It's all part of "Secret Service."

FILM FUN

MAY NINOMIYA
Executive Editor

LESTER C. GRADY
Editor

LEO TOWNSEND
Associate Editor

POSED BY DR. GEORGE GRACE AND EDDIE CANTOR, STAR OF "PALMY DAYS," A SAMUEL GOLDWYN PICTURE FOR UNITED ARTISTS RELEASE.

Dentist **— By the way, what did you have for breakfast this morning?**

Patient**—The usual argument.**

POSED BY JIMMY DURANTE AND LOUISE FAZENDA IN "THE CUBAN LOVE SONG," A METRO-GOLDWYN-MAYER PICTURE.

Sheik**—I wouldn't trade jobs with John Gilbert or anyone else.**

Victim **— You must have a good job.**

Sheik **— No, I haven't any job to trade.**

POSED BY CONCHITA MONTENEGRO AND EDMUND LOWE IN "THE CISCO KID," A FOX FILM.

"Can you go out to these gay parties in Tia Juana and not feel rotten the next day?"

"Yes, sometimes I don't come to until the day after that."

POSED BY A PLAYER IN RKO-RADIO PICTURES.

He was a vaudeville actor, describes this beautiful blonde, who always knew how to take a joke and, what's more, use it as his own.

POSED BY MARY KORNMAN AND MICKEY DANIELS IN "MAMA LOVES PAPA," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

She—You know, Curly, you just reminded me that not so many years ago our ancestors hung from trees.

He—How dare you insinuate that I had horse thieves in my family?

POSED BY A PLAYER AND CHARLEY CHASE IN "SKIP THE MALOO," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

Head Waiter—Say, you idiot, what's the idea of playing golf this morning with potatoes instead of golf balls?

Chef—Because we're going to serve mashie potatoes for dinner!

POSED BY ERNEST TORRENCE, LUPE VELEZ AND LAWRENCE TIBBETT IN "THE CUBAN LOVE SONG," A METRO-GOLDWYN - MAYER PICTURE.

First Soldier—That cute little rascal isn't going to be dancing here much longer.

Second Soldier—How do you know?

First Soldier—Because she told me it wouldn't be long before she took the final step.

POSED BY KATHRYN CRAWFORD, METRO-GOLDWYN-MAYER FEATURED PLAYER.

And when the judge asked the motorist if he'd ever driven his car under the influence of liquor, quotes Kathryn, he answered: "No, your honor, my wife never drinks."

POSED BY PLAYERS AND RITA LAROY IN "LEFT OVER LADIES," A TIFFANY PICTURE.

Mrs. Buxom—Do you think my hubby will love me when I'm old?

Miss Shapely—Of course he does.

POSED BY SLIM SUMMERVILLE AND PLAYERS IN "PEEKING IN PEKIN," A UNIVERSAL COMEDY.

Slim — Believe me, there's one thing I'll never go into with my eyes shut.

***Almond Eyed*— What's that?**

***Slim*—A penny arcade!**

POSED BY TALLULAH BANKHEAD AND HARVEY STEVENS IN "THE CHEAT," A PARAMOUNT PICTURE.

POSED BY HENEN MANN, CARLYLE MOORE AND PLAYERS IN "THE FRESHMAN'S FINISH," A VANITY COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

"Let me take you for a ride in my speedboat, baby, it'll be a revelation to you."

"Say, are you bragging about the boat or about yourself?"

Hubby — Well, I washn't on your feet very often during the dances at the masquerade tonight, wash I, honey?

Wifie — No, and you weren't on your own very often, either.

POSED BY CLARK AND McCULLOUGH IN "FALSE ROOMERS," AN RKO-RADIO COMEDY.

"Golf is pie for me."

"It must be. I see you just took another slice."

POSED BY A PLAYER AND LOUIS JOHN BARTELS IN "BLONDES BY PROXY," AN RKO-PATHE COMEDY.

"How did you like the Sahara desert?"

"Best I've ever come across."

MUSIC HATH

POSED BY LILLIAN BOND, METRO-GOLDWYN-MAYER PLAYER.

Between songs, Lillian tells of the poor fellow who got a black eye in a railroad accident—going through a tunnel, he kissed the wrong girl.

POSED BY PATSY RUTH MILLER, WARNER BROTHERS PLAYER.

Patsy plunks out a peppy refrain which she calls: "When it rains it bores!"

POSED BY EL BRENDEL AND GRETA NISSEN IN "WOMEN OF ALL NATIONS," A FOX FILM.

***Leatherneck*—Listen, cutie, did you ever have to answer to the roll call?**

***Cutie*—Yes, I used to be a waitress, big boy.**

POSED BY LILY DAMITA, AN RKO-RADIO FEATURED PLAYER.

It's not so much finding a pair of garters that will hold up stockings, Lily has learned, as a pair that will hold up traffic.

"Be gone, I tell you! I've decided to give all of my time to Art."

"Nonsense! No other man can have you but me!"

POSED BY MARY KORNMAN, MICKEY DANIELS AND A PLAYER IN "PAPA LOVES MAMA," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

***Father*—So this new beau of yours is a drinking man, eh? Well, I'll have to lock the door the next time he comes.**

***Daughter*—Oh, you wouldn't lock him out of the house would you, dad?**

***Father*—No, I'm going to lock him out of the cellar.**

YESTERDAY'S SIZZLERS

A SCENE FROM "KISS ME AGAIN," AN OLD WARNER BROTHERS PRODUCTION.

Now who can this tousled-haired coquette be? Well, of all things! It's Clara Bow! That's Monte Blue with the hungry look in his eyes. He bodes no good. Innocent little nymph! Maybe she won't be able to do anything about it, but the censors will.

This sea siren, tripping daintily about in the surf, is not, as you might have suspected, one of the well-remembered Mack Sennett bathing beauties, but your old friend Roscoe "Fatty" Arbuckle. He was always a honey when it came to "broad" burlesque.

POSED BY MARJORIE RAMBEAU AND WALTER BYRON IN "LEFT OVER LADIES," A TIFFANY PICTURE.

Wife—You oughta be ashamed of yourself, coming home at this hour of the morning!

Hubby—I am, dear, but there wasn't any place else to go!

POSED BY MARILYN MILLER AND BEN LYON IN "HER MAJESTY, LOVE," A FIRST NATIONAL PICTURE.

Young Author—I'm putting all my wisdom into my next book.

Bored Girl Friend—Oh, so you're writing a short, short story?

POSED BY SHIRLEY CHAMBERS, WARNER BROTHERS-FIRST NATIONAL PLAYER.

The only thing secret about the marriage of a movie couple, says Shirley, is that they're not telling anybody how soon they're getting divorced.

POSED BY ALAN MOWBRAY AND CLAUDIA DELL IN "LEFT OVER LADIES," A TIFFANY PICTURE.

"Darling, do you really think my kisses aren't as warm as they used to be?"

"Positively, they've cooled right down to the boiling point!"

POSED BY PLAYERS IN "MAMA LOVES PAPA," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"There goes Gladys. She's an awful mud slinger!"

"Yes, she used to work in a beauty parlor."

POSED BY IRENE DUNNE AND PAT O'BRIEN IN "CONSOLATION MARRIAGE," AN RKO-RADIO PICTURE.

***He*—I certainly am strong for you**
***She*—Yes, but not too strong.**

POSED BY JEAN HARLOW AND A PLAYER IN "PLATINUM BLONDE," A COLUMBIA PICTURE.

***Voice (on phone)*—So you're going to have just a quiet wedding?**

***Movie Actress*—Yes, only the press agents of the immediate families will be present.**

POSED BY JUNE MacCLOY, HARRY HOLMAN AND MARION SCHILLING IN "ONLY MEN WANTED," AN RKO-PATHE COMEDY.

"You girls will have to go riding with me tonight in my new car. It's the latest one out."

"Well, it won't be if we go riding with you."

POSED BY SALLY SWEET AND HELEN MANN IN "THE FRESHMAN'S FINISH," A VANITY COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

"That actor has got the first dollar he ever earned in Hollywood."

"Oh? So he's finally earned one?"

POSED BY YOLA D'AVRIL AND LOUIS JOHN BARTELS IN "STOP THAT RUN," AN RKO-PATHE COMEDY.

***Vamp*—Do you believe in following conventions?**

***Vamped*—Oh, absolutely. I sell supplies to hotels.**

POSED BY WALLACE BEERY AND MARIE PREVOST IN "HELL DIVERS," A METRO-GOLDWYN-MAYER PICTURE.

"Listen, cutie. I have a traveling salesman friend of mine who makes women blush."

"Oh, does he tell stories?"

"No, he sells cosmetics!"

POSED BY KAY FRANCIS AND JOEL McCREA IN "GIRLS ABOUT TOWN," A PARAMOUNT PICTURE.

"Is it true that old Glotz over there fainted when his wife presented him with a pair of twin boys?"

"Absolutely, he was son-struck!"

POSED BY HARRY ALLEN AND FRANCES DEE IN "RICH MAN'S FOLLY," A PARAMOUNT PICTURE.

"So you fired your last stenographer because she made a serious mistake?"

"Yes, she mistook my wife's footsteps for the office boy's."

POSED BY PAUL MUNI AND KAREN MORLEY IN "SCARFACE," A UNITED ARTISTS PICTURE.

"Do you keep your love letters, baby?"

"No, they keep me."

POSED BY GEORGE BANCROFT AND JULIETTE COMPTON IN "RICH MAN'S FOLLY." A PARAMOUNT PICTURE.

"Do you really think that gangster pictures are an incitement to crime?"

"Are they! I've been incited to kill the producers of them many a time!"

POSED BY FRANK ALBERTSON AND BETTE DAVIS IN "WAY BACK HOME." AN RKO-RADIO PICTURE.

***Student*—History has often been changed by a kiss.**

***Co-ed*—So have history marks.**

POSED BY BEN ALEXANDER, ERIC LINDEN AND ARLINE JUDGE, IN "ARE THESE OUR CHILDREN?" AN RKO-RADIO PICTURE.

"Say, what's coming off here?"

"Well, if you must know, some of your girl friend's rouge."

POSED BY KAREN MORLEY IN "SCARFACE," A CADDO PRODUCTION FOR UNITED ARTISTS RELEASE.

An easy chair, explains Karen, is one on which all installments have been paid.

POSED BY HENRY ARMETTA AND A PLAYER IN "LEFT OVER LADIES," A TIFFANY PICTURE.

"Aw, be a good sport and let me in. When I was small I was left an orphan."
"Oh yeah? What did you do with it?"

POSED BY PAUL LUKAS AND DOROTHY JORDAN IN "THE BELOVED BACHELOR," A PARAMOUNT PICTURE.

"I've a good mind to give you a spanking."
"If you do I'll scram!"

POSED BY EDMUND LOWE AND CONCHITA MONTENEGRO IN "THE CISCO KID," A FOX FILM.

"You went riding with that Cuban last night, didn't you?"

"Yes, and we sat in the Rhumba seat."

POSED BY CATHERINE STANLEY, PLAYER IN MACK SENNETT COMEDIES RELEASED THROUGH EDUCATIONAL EXCHANGES.

POSED BY CHESTER MORRIS AND ALISON LLOYD IN "CORSAIR," A ROLAND WEST PICTURE FOR UNITED ARTISTS RELEASE.

***Wifie*—Don't you think that complaining will wear out your tongue?**

***Husband*—No, I think it will lash forever.**

The Hollywood marriage situation, cautions Catherine, offers proof of that ancient adage: One man's mate is another man's passion.

POSED BY PLAYERS IN "THE YELLOW TICKET," A FOX FILM.

***First "Extra"*—If you had your choice, Flo, would you prefer Constance Bennett's beautiful hair or her wonderful figure?**

***Second "Extra"*—No, I'd prefer her marvelous salary.**

POSED BY PHILLIPS "SETH PARKER" LORD AND BETTE DAVIS IN "WAY BACK HOME," AN RKO-PATHE PICTURE.

***Father*—So you let that gol-durn city slicker kiss you just because he locked the door of your room?**

***Daughter*—Yes, father, there was no other way out of it.**

POSED BY MARJORIE RAMBEAU AND WALLACE BEERY IN "HELL DIVERS," A METRO-GOLDWYN-MAYER PICTURE.

"Darling, I could kiss you forever, and then not be satisfied."

"Well, I can't say that your kisses satisfy me, either."

POSED BY DORIS KENYON AND WILLIAM POWELL IN "THE ROAD TO SINGAPORE." A WARNER BROTHERS PICTURE.

***She*—How do you preserve your illusions?**

***He*—In alcohol.**

POSED BY RUTH HALL AND JOE E. BROWN IN "LOCAL BOY MAKES GOOD," A FIRST NATIONAL PICTURE.

***Wife*—What will I get if I keep cooking pies like this for you?**

***Husband*—My life insurance.**

POSED BY RONNIE RONDELL AND PLAYERS IN "THE FRESHMAN'S FINISH," A VANITY COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

***Conceited Cuss*—I'll have you know I come from a long line of actors.**

***Girlie*—Yeah? Outside what casting office?**

INSIDE STUFF

Spencer Tracy and George Cooper with two of the cuties appearing with them in "Sky Devils." Director Edward Sutherland, in the background, claims the picture has a distinctly high grade of comedy.

Kay Francis, Lilyan Tashman and Director George Cukor lunching together in the Paramount restaurant on the west coast where menus are menus and women are on diets.

AND NONSENSE

Pauline Moore, imported from Broadway by Universal, is playfully initiated into the talkies by Director Cyril Gardner and Jackson Rose. It looks as if Pauline will realize what it's like to have a bottle of champagne go to one's head.

Eddie Quillan discussing his next picture with Ralph Murphy, director, and Arthur Miller, chief cameraman. "What would you suggest for a strong finish?" asks Ralph. "A sequence in a cheese factory," declares Eddie.

Director John Adolphi gives Geraldine Barten, new discovery of Warner Brothers, a few tips on how to climb the ladder of success and they're very pointed ones, at that.

THIS Month's Chatter: It cost M-G-M $60,000 to re-make "West of Broadway" and soften John Gilbert's rôle so he'd get some sympathy . . . Mitzi has been let out by Paramount, her parents demanding that her salary be doubled . . . Radio has postponed production on "Marcheta," it being too similar to "The Dove," already in production at the studio . . . Repeated complaints from the press and magazines may cause M-G-M to let down the bars and permit Greta Garbo to be interviewed . . . Barbara Stanwyck was badly injured when thrown from a horse during the filming of "Forbidden" . . . Nils Asther is returning to the screen and, strangely enough, it will be in a Buster Keaton comedy . . . Babe Ruth is making a series of six baseball shorts for Universal . . . Elissa Landi, the English actress, wrote a novel between scenes at Fox . . . Myrna Loy has been signed by M-G-M . . . Joan Bennett, recovering from a broken hip, caught the flu, but once again is on the road to health . . . New York theatrical producers are attempting to get Emil Jannings for a Broadway play. . . .

TOUGH LUCK

***Depression Victim*—Darn it, my wife's suing me for divorce, all on account of a pair of silk stockings.**

***Friend*—A pair of some blonde's that she found in your pocket?**

***Depression Victim*—No, a pair of her own that she found empty on Christmas morning!**

CONTINUING the Chatter: Johnny Weismuller, swimming champ, was selected for the title rôle in "Tarzan," after several other athletes had been tested . . . Buddy Rogers may work for Flo Ziegfeld . . . Ina Claire intends to return to the stage . . . The tallest building in Africa is a movie theatre . . . George Arliss, anxious to return to the stage, will not, owing to his failure to secure a suitable play . . . Jimmy Durante, the new comic with the big nose, is to be co-starred with William Haines in "Turn To The Right" . . . H. G. Wells has sold a story called "Invisible Man" to Universal . . . Carmel Myers has returned to her original hair, a soft brown . . . Thelma Todd will retain her own name and not be known as Alison Lloyd . . . The censors clipped plenty out of "Scarface" . . . If you've been wondering what ever happened to Lotti Loder, she's now on the stage. . . .

COLLEGIATE

***Soph*—This car needs some pep in it. I think I'll drive around to a filling station.**

***Co-Ed*—Oh, do you get your gin at a filling station?**

MARITAL Matters: James Dunn and Molly O'Day are the best of pals and already the wiseacres are

(*Continued on page* 52)

POSED BY ELISSA LANDI, FOX FEATURED PLAYER, AND DARKEY.

Elissa reports that the girl who won the horse race at the Society Fair didn't rest on her laurels—in fact, she couldn't sit down at all.

POSED BY BETH LAEMMLE, UNIVERSAL PLAYER, AND TRIXIE.

HORSE

POSED BY MARGUERITE CHURCHILL, FOX FEATURED PLAYER.

Marguerite contends that when a race horse wins the Kentucky Derby it's the hayday of his career.

POSED BY KEN MAYNARD, UNIVERSAL PLAYER, AND TARZAN.

Ken offers the following revision of the well-known proverb: You can lead a souse to water but you cannot make him drink.

POSED BY JOAN MARSH AND MARY CARLYLE, METRO-GOLDWYN-MAYER PLAYERS.

POSED BY CLARK GABLE, METRO-GOLDWYN-MAYER FEATURED PLAYER.

Although his horse is too nervous to jump a hurdle, Clark assures us that he'll soon get over it.

"You be a fast horse, Spark Plug, and I'll give you a stable all for yourself."

"Ho, ho! That's only a stall!"

LAUGHS!

POSED BY MARY ASTOR, RKO-RADIO FEATURED PLAYER.

The reason that a young wife usually has trouble learning to cook, vouches athletic Mary, is simply because her hubby's arms are always in the way.

"So the assistant director had a row with the director and now he knows where he stands?"

"Yes, he stands in the bread line."

POSED BY GARY COOPER, PARAMOUNT STAR.

And when the Indian guide told the henpecked tourist that sitting down on the rocks wears the pants, giggles Gary, the meek little husband replied, "Oh, is that your wife's name?"

POSED BY LILYAN TASHMAN IN "GIRLS ABOUT TOWN," A PARAMOUNT PICTURE.

The foot of the class; laughs Lilyan, was the best goal kicker in college.

POSED BY CHARLIE RUGGLES, HAROLD MINJIR AND LENI STENGEL IN "THE BELOVED BACHELOR," A PARAMOUNT PICTURE.

"And what did you do when the cop caught you bringing a dozen bottles of Scotch for the party?"

"I brought home six."

POSED BY CHESTER MORRIS, ADDIE McPHAIL, FRANK McHUGH AND ALISON LLOYD IN "CORSAIR," A UNITED ARTISTS PICTURE.

"Do you think I'd go far in Hollywood with a figure like mine?"

"No, you'd be picked up immediately."

POSED BY ROSEMARY THEBY, BLANCHE PAYSON AND ANDY CLYDE IN "TAXI TROUBLES," A MACK SENNETT COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

***Husband*—Believe me, I'm going to leave this mad house and go to a sanitarium for a rest cure!**

***Mother-In-Law*—Go right ahead, if you're sure it can cure you of resting.**

POSED BY MARY DORAN, COLUMBIA PLAYER.

If all the movie extras were placed end to end, asserts Mary, they would reach for a sandwich.

POSED BY DOROTHY BURGESS AND LEO CARRILLO IN "LASCA OF THE RIO GRANDE," A UNIVERSAL PICTURE.

***Señorita*—The boss says he'll give me a raise if I make a trip to Mexico City with him. Should I heed him?**

***Señor*—Yes, heed heem with a brick!**

POSED BY RAY COOKE AND A PLAYER IN "TORCHY," AN EDUCATIONAL COMEDY.

Elevator Starter—What was the boss saying when you told him you wouldn't stand for any more of his cutting remarks?

Office Boy—Reducing my wages.

POSED BY MARGUERITE CHURCHILL AND PLAYERS IN "AMBASSADOR BILL," A FOX FILM.

Daughter—Michael kissed me last night.

Mother—Good heavens, did you give him any encouragement?

Daughter—Oh, yes, I told him he'd kiss a lot better with a little practice.

POSED BY PAUL CAVANAGH AND MADGE EVANS IN "HEARTBREAK," A FOX FILM.

"Why didn't you tell me before that our engagement is off?"

"I wanted to break it gently."

POSED BY CONCHITA MONTENEGRO AND FREDERIC BURT IN "THE CISCO KID," A FOX FILM.

"And how did you like the fellow you flirted with last night?"

"Best one I ever sat on!"

POSED BY ROSCOE KARNS AND A PLAYER IN "LEFT OVER LADIES," A TIFFANY PICTURE.

***Girl*—If you were sober, you could have walked the chalk line I drew on the floor.**

***Souse* — But darlin', I walked straight!**

***Girl*—That's just the trouble. The chalk line was crooked.**

POSED BY JACK OAKIE IN "TOUCHDOWN!" A PARAMOUNT PICTURE.

***Kid*—I hear the fullback's heart is weakening?**

***Jack*—Yes, she'll accept the ring from him any day now.**

Temperament in the Talkies

IT was on a movie set. Director Halfmilestone was furious. He was pacing up and down muttering one syllable words and that was always a sure sign he'd become excited.

No one dared go near the director when he was raging so. That is, no one but Jesse Firstky, the producer. He was paying Halfmilestone to direct pictures and not pace up and down like a madman. That was why he had no fear.

"What's all the trouble about?" inquired Jesse.

"I can't get that new handsome leading man you hired to face the camera!" steamed Halfmilestone, out of breath from so much pacing.

The producer was indeed surprised, or in other words, surprised.

"What's the matter, is he bashful?"

"No," snarled the director, "he's too darn proud of his *profile!*"

SARCASM

Hubby—Don't let the baby put that quarter in his mouth, there are germs on it.

Wifie—Nonsense! Germs couldn't live on the money you make.

"That girl across the court certainly knows how to dress."

"Doesn't she! I watch her every morning."

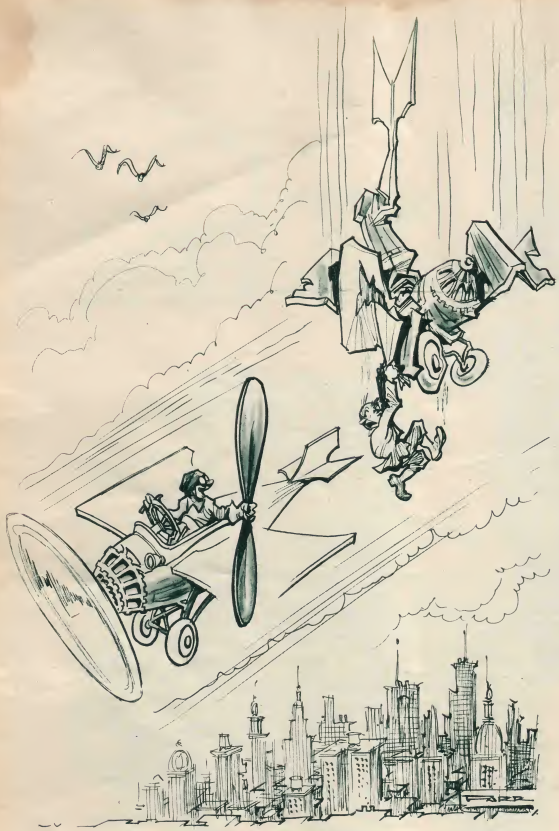
First Asylum Inmate—Time passes slowly here, doesn't it?

Second Asylum Inmate—Yes, I wish I knew what to do with my odd moments.

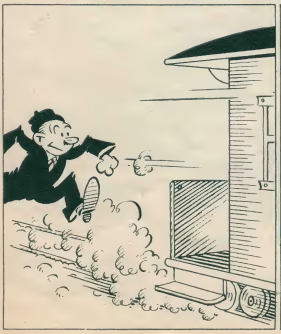
MOTHER KNOWS BEST

"Your daughter is leaving college, I hear. When do you expect her to come home?"

"About three o'clock every morning."



"Hey, ol' timer, did you drop this?"



Business Before Pleasure

TWO business men were lunching together. The first, a disciple of economy, was relating to the other the various economical changes he had made and how much money he was saving as a result.

"Well," finally interrupted the second, "I've been saving quite a bit of money myself lately. I discharged my blonde secretary and hired a young man at forty-five dollars a week."

"What salary did you pay the girl?" asked the first.

"Twenty-five dollars."

"Where's the saving there?"

"Well, I don't have to give so many presents to my wife now."

KILLING TIME

Butler—Mrs. Bleeper will be down just as soon as she changes her dress. Won't you have a newspaper to read while you're waiting?

Caller—No, better bring me a three-volume novel.

PREFERRED

Cannibal Cook—So you want the young missionary instead of the old one for dinner?

Cannibal King—Yes, youth must be served!

First Movie Star—So last night's party was the wildest you remember?

Second Movie Star—Yes, when they're any wilder I can't remember them.

A DECIDED CHANGE

Sara—Alice and I went out on a date last night with those twin Sleek brothers.

Clara—Oh, I've heard of them. Tell me, are they alike in every way?

Sara—Not now, dearie. The one I was with has a black eye now.

"Omigosh! I forgot my skiis!"

SHOULD SHE

POSED BY BILLIE DOVE AND CHARLES STARRETT IN "THE AGE FOR LOVE," A CADDO PRODUCTION FOR UNITED ARTISTS RELEASE.

POSED BY SALLY EILERS AND JAMES DUNN IN "BAD GIRL," A FOX FILM.

He—Have you a dictating machine in your office?

She—Yes, and I can hardly understand him.

POSED BY RALPH GRAVES AND SALLY BLANE IN "THE GHOST WALKS," A COLUMBIA PICTURE.

"Since I've embraced you, dearest, things have taken on a different hue."

"Yes, especially your coat lapel."

POSED BY RICHARD CROMWELL AND LORETTA SAYERS IN "FIFTY FATHOMS DEEP," A COLUMBIA PICTURE.

"When I took you out tonight, you promised that you'd say goodnight to me like you'd never said goodnight to anyone before and you haven't kept your promise."

"Oh, yes I have. I'm saying goodnight to you like I never said goodnight to anyone before."

ASK HIM IN?

"I suppose your father was gnashing his teeth when you got in so late last night."

"No, thank heavens, he'd forgot and left them on the dresser in his room."

POSED BY DAVID MANNERS AND BARBARA STANWYCK IN "THE MIRACLE WOMAN." A COLUMBIA PICTURE.

POSED BY ERIC LINDEN AND ROCHELLE HUDSON IN "ARE THESE OUR CHILDREN?" AN RKO-RADIO PICTURE.

"Darling, when I place the ladder under your window tonight for our elopement I'll be careful not to awaken your parents."

"Oh, yes, do be careful. It annoys me to death to have them fussing around helping me when I'm trying to pack."

POSED BY IVAN LEBEDEFF AND ILKA CHASE IN "THE GAY DIPLOMAT." AN RKO-RADIO PICTURE.

Artist—Last night I dreamed that the most beautiful girl in town posed for me in the nude.

Conceited Clara—Well, for goodness sake, don't tell any of my friends about it.

"Good night, I had an awfully good time; but incidentally, that lieutenant friend of yours bores me stiff."

"I thought he only bored people when he's sober."

POSED BY JOAN BLONDELL, WARNER BROTHERS FEATURED PLAYER.

Joan knows of a sorority in which *Yes* is the pashword.

POSED BY MADGE EVANS AND CHARLES FARRELL IN "HEARTBREAK," A FOX FILM.

***Girl*—So your bootlegger sold you some bad liquor after all you'd done for him?**

***Boy*—Yes, that was the unkindest cut of all.**

POSED BY BENNETT KILPACK AND MRS. PHILLIPS LORD IN "WAY BACK HOME," AN RKO-RADIO PICTURE.

"I'd have to go a long way to get another hat like this one."

"Oh? Won't any of the hat stores around here trust you?"

POSED BY JACK OAKIE AND J. FARRELL MACDONALD IN "TOUCHDOWN," A PARAMOUNT PICTURE.

***Coach*—How did you get that bump on your head?**
***Player*—Playing a saxophone.**
***Coach*—In front of someone's house?**
***Player*—No, in front of a trombone player.**

POSED BY ANDY CLYDE AND PLAYERS IN "TAXI TROUBLES," MACK SENNETT COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

Lady Driver—The way you cut in front of me, it's not at all surprising I ran up on top of your cab!

Cab Driver—Well, all I can say is that it's a wonder I'm still alive.

Lady Driver—Yes, because you've made me madder than blazes.

POSED BY MARY DUNCAN AND A PLAYER IN "THE AGE FOR LOVE," A CADDO PRODUCTION FOR UNITED ARTISTS RELEASE.

"This *Pride Cocktail* of yours is certainly well named."

"Do you really think so?"

"Yes, it's darned hard to swallow."

POSED BY NINA QUARTERO, RKO-PATHE PLAYER.

Nina inquires if you've heard of the girl who went to the dentist's and was bored to tears?

POSED BY ROBERT WILLIAMS, LORETTA YOUNG AND PLAYERS IN "PLATINUM BLONDE," A COLUMBIA PICTURE.

Gal—And you claim that this liquor you've just sold my friends has plenty of age to it?

Bootlegger—Yeah, that new guy I hired to paste on labels is the slowest bozo in the world.

POSED BY BENNY RUBIN AND HARRY GRIBBON IN "PLAIN CLOTHES," AN RKO-PATHE COMEDY.

"What'd that guy say when you told him you could tell his past, present and future circumstances for five dollars?"

"He said I was sure mistaken about his present circumstances."

POSED BY JEAN HARLOW AND ROBERT WILLIAMS IN "PLATINUM BLONDE," A COLUMBIA PICTURE.

Artist—I wonder if I could get you to disclose the secret of your success as a chorus girl?

Cutie—Why, yes, I'd be glad to pose for you.

POSED BY PAULINE MOORE AND CYRIL GARDNER, PLAYER AND DIRECTOR OF "RECKLESS LIVING," A UNIVERSAL PICTURE.

"If your tooth aches so badly, why did you wait so long before coming here?"

"I couldn't bear the thoughts of the payin'."

POSED BY LILYAN TASHMAN AND EUGENE PALLETTE IN "GIRLS ABOUT TOWN," A PARAMOUNT PICTURE.

***Billy Billionbucks*—My dear, I really believe I'm a puzzle to you.**

***Betty Blonde*—Yes, but I'm the kind of a girl that likes to work puzzles, darling.**

POSED BY LESLIE FENTON, A PLAYER AND LEO CARRILLO IN "THE GUILTY GENERATION," A COLUMBIA PICTURE.

***Rejected Suitor*—All right, you can give me the air if you want to, but when I've become an actor in Hollywood, you'll be sorry.**

***Hard-Hearted Girl Friend*—Yes, for the poor audience.**

Snapping the stars between the scenes

TALKIE

Conchita Montenegro of Fox Films, is visited on location by Catalina Barcena, the popular Spanish star. Conchita, as you see, is having a light lunch of bread and Spanish.

Another way to retain a shapely figure, advises Mary Carlyle, M-G-M player, is skipping rope daily. It puts you several jumps ahead of dat ol' dabbil Overweight.

Mary Doran, of Columbia Pictures, using a particularly trick dial telephone. It's a cross between the old style and the new French model. Well, just so long as the wires aren't crossed it's okay.

Pat O'Brien fortunately flanked by beauties of the "Flying High" cast who are bedecked in transparent costumes. No chance here for a fellow to hide behind a woman's skirts!

TIDBITS

Special items of Hollywood

Here's an alluring invitation for you from Minna Gombell, featured Fox player, to have a duck in her glass enclosed swimming pool. Or maybe you prefer chicken?

Lois Wilson, who appears in "Law and Order" with Walter Huston, demonstrates that she can climb a telegraph pole as well as any 'line' man. She's always admired this type of work. "You can't keep a good 'line' man down," quips Lois.

The Great Dane with whom Warner Baxter is shaking hands appears with him in "Surrender." Warner's appropriate greeting to the dog is "How's tricks?"

During her recent visit to the Capitol, Marian Marsh chatted with Vice President Curtis. Marian, however, refuses to become interested in political or Hollywood parties.

POSED BY PATSY O'LEARY, ARTHUR STONE, BING CROSBY AND PLAYERS IN "I SURRENDER, DEAR," A MACK SENNETT COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

***Boss*—Greetings! I understand all the customers repeated their orders.**

***Salesman*—Er—yes, their orders to get out.**

GRIPPING

POSED BY JOHN MACK BROWN AND CLARK GABLE IN "THE SECRET SIX," A METRO-GOLDWYN-MAYER PICTURE.

***First Detective*—Congratulate me, pal. When I kissed that little blonde friend of ours, she simply couldn't resist me.**

***Second Detective*—Oh, did you have the handcuffs on her?**

POSED BY RICHARD ARLEN, WILLIAM BOYD AND MARY BRIAN IN "GUN SMOKE," A PARAMOUNT PICTURE.

***Mayor*—Good work, sheriff. Drop over to the office. I've got a surprise for you that'll open your eyes.**

***Sheriff*—Shucks, I'd thought you were going to open a bottle of gin.**

POSED BY JACK SHUTTA AND PLAYERS IN "WINDY RILEY GOES HOLLYWOOD," A MERMAID COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

"Mitt the best prize fight announcer in the racket, kid. My voice can be heard in the next block."

"Oh yeah? Well, I'd rather have it heard there than here."

ADVENTURES

POSED BY FRED FLECK, JIMMY ANDERSON, J. WALTER RUBEN AND ERNIE WESTMORE ON THE RKO-RADIO LOT.

"You've got to hand it to me, boys, because last night I held Myrtle in my arms and found love, romance and excitement."

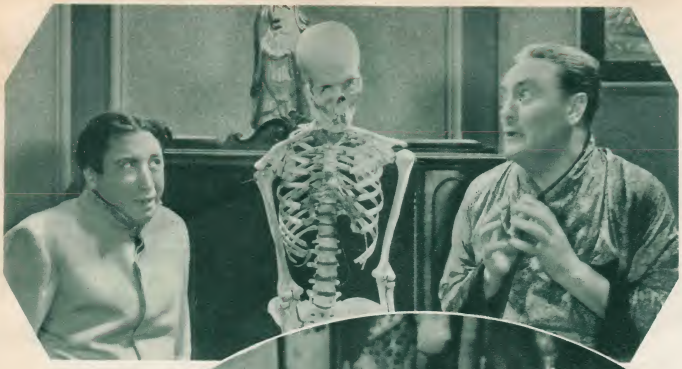
"Oh, did she give you all three?"

"No, her father supplied the excitement."

POSED BY NORMAN FOSTER AND HELEN JOHNSON IN "IT PAYS TO ADVERTISE," A PARAMOUNT PICTURE.

***Employer*—I'm sure you'll do, miss, but one more question before you begin work—what's the mark of a smart secretary?**

***Applicant*—A smart secretary doesn't leave any mark.**



POSED BY BENNY RUBIN AND HARRY GRIBBON IN "PLAIN CLOTHES," AN RKO-PATHE COMEDY.

Benny—If a skeleton like this jumped out as we were passing a cemetery, you'd see what a brave man I am.

Harry—Oh, no I wouldn't. I'd never look back.

POSED BY SALLY BLANE IN "THE SPIRIT OF NOTRE DAME," A UNIVERSAL PICTURE.

Those triple-decker sandwiches, snickers Sally, must have been invented by Joe E. Brown.

POSED BY GENEVIEVE TOBIN, UNIVERSAL FEATURED PLAYER.

When a man takes steps to get a divorce, guarantees Genevieve, it's usually in the wrong direction.

POSED BY LOUIS JOHN BARTELS AND PLAYERS IN "BLONDES BY PROXY," AN RKO-PATHE COMEDY.

"Do you know what would happen if you were walking out with the Sultan and this man gave you the eye?"

"I'd catch it."

fun from the films

ALL JOKES FROM "MONKEY BUSINESS" ---A PARAMOUNT PICTURE STARRING THE FOUR MARX BROTHERS

YE EDITOR GOES TO YE TALKIES

The Mad Genius

THERE'S no denying that this is the best John Barrymore flicker since *Don Juan* scorched the screen. It skips swiftly along without a moment's let-up in interest. The story is colorful, the acting masterful, the humor plentiful, and the production spectacular. *The Mad Genius* has everything that makes for superior screenfare.

That reads like an advertisement, but it's not—it's a rave over one of the most entertaining flickers Ye Ed has applauded.

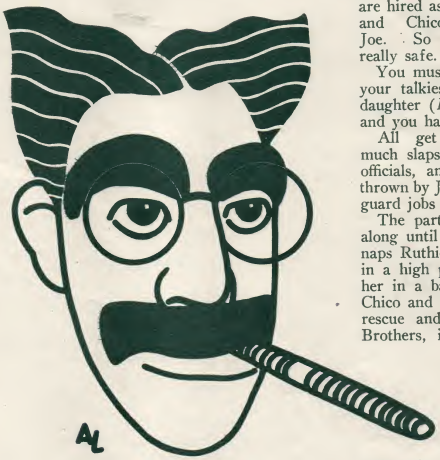
John "Profile" Barrymore, giving a thoroughly believable interpretation, is a club-footed genius of the theatre. He makes a great dancer of Feodor (*Donald Cook*), a youth he'd kidnapped years ago when he was touring the countryside with a Marionette show. The boy had been watching the show and his cruel step-father thrashed him for doing so. The little fellow broke loose from the beating and John hid him from the enraged step-father. John noticed the quickness of the lad and the sturdiness of his legs. He decided it would be wise to take him away and make a dancer of him. He had always wanted to be one himself, but Nature had deprived him of that happiness. He would make the boy the great dancer he wanted to be!

Through John's careful training, Feodor is headed for world renown. That is, until he tumbles in love with Marian Marsh, one of the dancing girls in the troupe.

John believes that love has no place in the life of an artist and attempts to separate the lovers. The boy overhears one of John's schemes to get rid of Marian and immediately withdraws from the show. He takes Marian to Paris. But John has him under contract and he can get no work, except in small cabarets.

Eventually, Marian goes to John and promises she will go out of Feodor's life if only he will be taken back and his career continued. John insists that she must do more than go away. She must go away with another man. That would positively make Feodor forget her. She agrees and goes away with a nobleman whose advances

(*Continued on page* 56)



The three cheering for this month, naturally, goes to Groucho Marx for his delightfully insane antics in "Monkey Business" and for his prize remark—a boss who kisses his stenog after working hours ought to be ashamed of himself, it should take only five minutes!

Monkey Business

THE ushers are carrying 'em out of the aisles again and once more those Four Marx Brothers are to blame. They're back with another hysteria carnival—easily their funniest! It's a positive scream! If you die laughing, don't say you weren't warned.

They're stowaways on an ocean liner, hiding, of all places, in pickled-herring barrels. They're caught, but there's no putting them in the "brig." The captain is lucky they don't toss him in.

To help along the plot (*what there is of it*), there are two mugg-ugly gang leaders on board, Alky Briggs and Joe Helton. Groucho and Zeppo are hired as bodyguards for Alky, and Chico and Harpo for Joe. So neither gangster is really safe.

You must have love interest in your talkies, so Zeppo and Joe's daughter (*Ruth Hall*) fall in love and you have it.

All get off the ship after much slapstick with the Customs officials, and attend a big party thrown by Joe. It seems, the bodyguard jobs are still good.

The party is bouncing merrily along until Alky arrives and kidnaps Ruthie. He takes her away in a high powered car and hides her in a barn. Groucho, Harpo, Chico and Zeppo combine for the rescue and it's the Four Marx Brothers, in person, who, eventually, save Ruthie from Alky, and, most likely, a fate worse than death.

Harpo toots his familiar "razzberry" horn throughout, and chases the girlies all over the place when there's nothing else for him to do. Time and again, he threatens to steal away the laugh honors from Groucho, but leave it to Groucho to always come through with a paralyzer of a gag so that he's well on top when the final laugh count is taken.

The rescue scene is a mad whirlwind with Zeppo (*who had little to do up to this boiling point*) doing most of the roughhouse in combat with Alky, and Groucho, high up in the loft, pretending to be Graham MacNamee or somebody at the ringside.

There's something to howl at all the way in *Monkey Business* and the only complaint is that there's not enough of it! There's only one remedy for this fault—you'll have to stay and see it twice.

POSED BY CLAUDIA DELL AND WALTER BYRON IN "LEFT OVER LADIES," A TIFFANY PICTURE.

She—Ah, yes, the road to destruction is lined with rosebuds.
He—So I gather.

POSED BY JOEL McCREA AND PEGGY ROSS IN "BUSINESS AND PLEASURE," A FOX FILM.

He—What's the good word?
She—NO!

POSED BY PLAYERS AND ANDY CLYDE IN "TAXI TROUBLES," A MACK SENNETT COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

POSED BY JAMES BRADBURY, JR., A PLAYER AND EDMUND LOWE IN "THE CISCO KID," A FOX FILM.

"That dancer told me she took off five pounds dancing at the stag party last week."

"Gosh, she was silly to wear such a heavy costume."

"Good grief, lady, can't I get you a coat?"

"Sir! I'll have you know I never accept presents from strange men!"

POSED BY FRANK ALBERTSON AND BETTE DAVIS IN "WAY BACK HOME," AN RKO-PATHE PICTURE.

Frank and Bette render a timely ballad entitled; When gangsters take you for a ride, you have little chance for a comeback.

FILM FUNNIES

After many months of great popularity, this intriguing game bids farewell!

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MRS. LOLA HIBBS
706 S. CHEYENNE
TULSA, OKLA.

All Good Things Must Come To An End!

IT is with regret that we announce the ending of *Film Funnies*. When the game was first introduced in the March issue of FILM FUN in 1930, it immediately became intensely popular with the readers. Contributions poured in from all over United States, Canada, and many foreign countries.

Each month the contributions would improve. At first, contributors confined their efforts to the making of humorous faces. From this they advanced to creating figures of people and of animals. The next step was having the people or animals in various situations.

The entries were about evenly divided between the girls and fellows. And, although no check-up has been made, it is believed as many girls had *Film Funnies* published as did fellows.

The best *Film Funny* printed during the course of the game would be difficult to select. In fact, impossible. There were so many exceptionally fine ones, that it would be a positive injustice to name one and say it was better than all the others.

The game is being stopped, not because its popularity has decreased, but for fear that, if it continues any longer, such might be the case. So, it was decided to conclude *Film Funnies* while it was still going strong and in good favor with the readers.

We're glad you liked it so much. It was a delight each month to go through the countless *Film Funnies* submitted and select the ones worthy of publication.

And now that *Film Funnies* is ending, a new game, entirely different, will appear shortly. We hope it proves as interesting to you as did *Film Funnies*.

Meanwhile, gang, be sure and submit a *Film Fun Version*. Have you seen the ones in this issue? They're awfully clever. See if you can do as well. FILM FUN pays three dollars for each one printed. Get busy.

FILM FUN not only wishes to thank all who, at some time or another, participated in the game of *Film Funnies*, but also to express regret that each contributor didn't have a *Film Funny* appear in FILM FUN and be paid five dollars for it.

POSED BY ERIC LINDEN, ARLINE JUDGE, MARY KORNMAN AND ROBERTA GALE IN "ARE THESE OUR CHILDREN?" AN RKO-RADIO PICTURE.

Serious Senior—Do you actually believe that there are better times just around the corner?

Co-ed—Certainly; the girls around the corner are with livelier fellows than you.

POSED BY CHARLIE RUGGLES AND DOROTHY JORDAN IN "THE BELOVED BACHELOR," A PARAMOUNT PICTURE.

"Sleepy head! You're just like Rip Van Winkle who lay down and didn't wake up for twenty years."

"Well, he ought to have his stuff analyzed."

POSED BY MATT MOORE AND PAT O'BRIEN IN "CONSOLATION MARRIAGE," AN RKO-RADIO PICTURE.

"Bert couldn't come because of an awful cold. He can hardly speak."

"Has he tried whiskey?"

"Yes, that's why he can hardly speak."

POSED BY PAUL McCULLOUGH, ELSIE CAVANNA, JIMMY FINLAYSON, BOBBY CLARK AND NORA CECIL IN "A MELON DRAMA," AN RKO-RADIO COMEDY

"You should act more aloof when my husband's around."
"But I do."
"You do, but not half enough."
"Oh well, half aloof is better than none."

POSED BY JOE E. BROWN AND RUTH HALL IN "LOCAL BOY MAKES GOOD," A FIRST NATIONAL PICTURE.

"So you were rolling in wealth last night?"
"Yes, I went riding in Bob's new car."

POSED BY VIRGINIA LEE CORBIN AND BESSIE LOVE IN "MORALS FOR WOMEN," A TIFFANY PICTURE.

"Was the bridal shower a success?"
"No, it turned out to be a washout."

POSED BY A PLAYER AND EDGAR BERGEN IN "THE EYES HAVE IT," A WARNER BROTHERS VITAPHONE SHORT.

"Do you believe those stories that the girls of today are all wild?"

"No, I'd rather find out for myself."

POSED BY BERT LAHR AND CHARLOTTE GREENWOOD IN "FLYING HIGH," A METRO-GOLDWYN-MAYER PICTURE.

***Wifie*—Christmas will soon be here.**

***Hubby*—Let's not talk shop.**

POSED BY JAMES GLEASON, GINGER ROGERS, AND ROBERT ARMSTRONG IN "SUICIDE FLEET," AN RKO-PATHE PICTURE.

"When your pal kissed me good-night last night, I certainly felt crushed!"

"Listen, baby, when it comes to kissing good-night, that mugg's hugging isn't half as cavemannish as mine!"

POSED BY ROSCOE KARNS AND DOROTHY REVIER IN "LEFT OVER LADIES," A TIFFANY PICTURE.

Boyfriend—And have you given this persistent photographer the ice skating picture he wanted, dear?

Society Girl—Yes, I gave him a sitting.

POSED BY ROSEMARY THEBY, BLANCHE PAYSON AND ANDY CLYDE IN "TAXI TROUBLES," A MACK SENNETT COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

Mrs. Henpeck—Why, you little shrimp! How could you live without me?

Mr. Henpeck—Happier!

POSED BY PAULINE WAGNER, HELEN BOLTON, GEORGE CHANDLER AND RICHARD MALABY IN "UP POPS THE DUKE," A MERMAID COMEDY RELEASED THROUGH EDUCATIONAL EXCHANGES.

"So you're disguised because you got a note from a man threatening to kill you for flirting with his wife?"
"That's right."
"Is he here at the party?"
"I don't know, he forgot to sign his name."

POSED BY BETTY FARRINGTON, CLAUDIA DELL AND RITA LAROY IN "LEFT OVER LADIES," A TIFFANY PICTURE.

"A handsome man forced his way into my hotel room last night and I had to call a bellhop."
"For ginger ale and cracked ice?"

POSED BY JULIETTE COMPTON AND GEORGE BANCROFT IN "RICH MAN'S FOLLY," A PARAMOUNT PICTURE.

Admirer—So this new picture of yours is the most daring from the sex standpoint that you've ever been in?

Actress—Yes, they've taken all the sex out of it.

POSED BY MARJORIE KING, METRO-GOLDWYN-MAYER PLAYER.

Marjorie murmurs that faint heat never won fair lady.

POSED BY BILL FRANEY AND JAMES GLEASON IN "BATTLE ROYAL," AN RKO-PATHE COMEDY.

"What were you in jail for, Adolph?"

"Taking a picture, Lancelot."

"What?"

"Yeah, a cop caught me just as I was getting it down from the wall."

$10,000.00 in PRIZES!

DOZENS of persons have won prizes up to $3,420.00 through our "modern advertising" offers this year. Blacksmiths, jewelers, dressmakers, farmers, shopkeepers, clerks, housewives and schoolboys—these are just a few of the classes represented in our most recent lists of prize winners. Men and women of every age have an equal chance to win. In the next three or four months we will award thousands of dollars to fortunate people who answer our advertisements. Here's our newest puzzle!

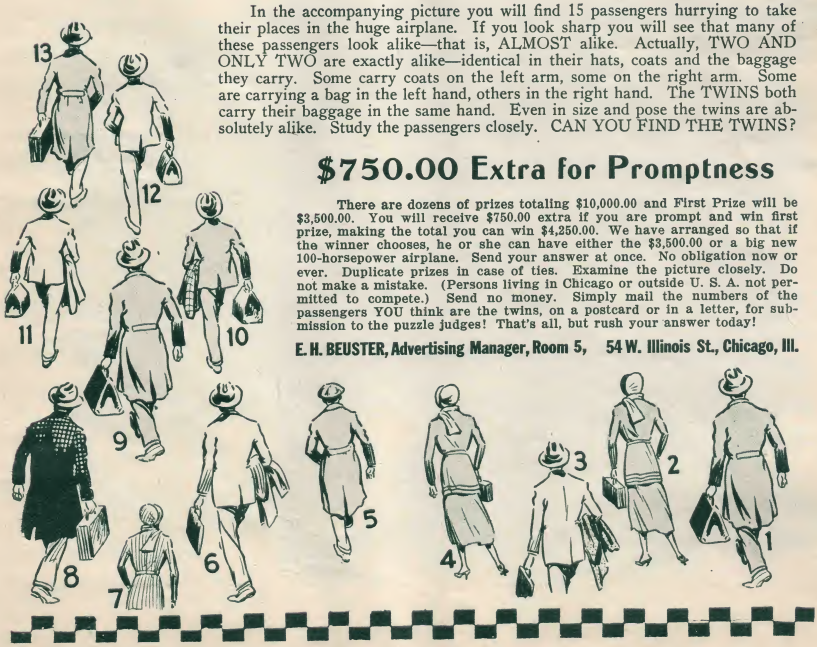
Qualify for the Opportunity to Win $4250.00

In the accompanying picture you will find 15 passengers hurrying to take their places in the huge airplane. If you look sharp you will see that many of these passengers look alike—that is, ALMOST alike. Actually, TWO AND ONLY TWO are exactly alike—identical in their hats, coats and the baggage they carry. Some carry coats on the left arm, some on the right arm. Some are carrying a bag in the left hand, others in the right hand. The TWINS both carry their baggage in the same hand. Even in size and pose the twins are absolutely alike. Study the passengers closely. CAN YOU FIND THE TWINS?

$750.00 Extra for Promptness

There are dozens of prizes totaling $10,000.00 and First Prize will be $3,500.00. You will receive $750.00 extra if you are prompt and win first prize, making the total you can win $4,250.00. We have arranged so that if the winner chooses, he or she can have either the $3,500.00 or a big new 100-horsepower airplane. Send your answer at once. No obligation now or ever. Duplicate prizes in case of ties. Examine the picture closely. Do not make a mistake. (Persons living in Chicago or outside U. S. A. not permitted to compete.) Send no money. Simply mail the numbers of the passengers YOU think are the twins, on a postcard or in a letter, for submission to the puzzle judges! That's all, but rush your answer today!

E. H. BEUSTER, Advertising Manager, Room 5, 54 W. Illinois St., Chicago, Ill.



Inside Stuff and Nonsense

(*Continued from page* 19)

wondering if anything will come of it . . . It was quite a surprise in Hollywood when Walter Huston was divorced from his wife, they having been married since 1915 . . . Estelle Taylor swears she'll never marry again, thereby stopping rumors that she is in love again . . . John Gilbert and Lupe Velez seem to care quite a bit for each other . . . Roberta Gale is soon to announce her engagement to Maj. Roy W. Ammel, the aviator . . . Joan Bennett and Joel McCrea are hobnobbing . . . Howard Hughes is now all aflame over Constance Cummings. . . .

CURSES!

She had hair like Ann Harding's, eyes as expressive as Joan Crawford's, legs that rivaled Marlene Dietrich's and the charm and mystery that is Greta Garbo's.

The director, certain that he had made a rare discovery, approached her and asked:

"Would you be interested in becoming a movie actress?"

"Yeth thir," she lisped. "I thertainly would!"

MORE Marital Matters: Leatrice Joy, once Mrs. John Gilbert, is married again . . . Director Monta Bell and his wife have parted . . . Mary Astor is suing Tanner Air Livery and James Grainger Inc., for $775,000, claiming it was their negligence which caused the death of her husband, Director Kenneth Hawks . . . It's a tough break for the girls in Hollywood, but handsome Jimmy Durante is married and has been for the past ten years to Jean Olsen, a singer . . . Lina Basquette won't marry Teddy Hayes until she's had a year of freedom . . . Ursula Parrott, author of "Ex-Wife," whose stories have all been screen hits, has married again . . . Corliss Palmer's hubby has agreed to step aside because matrimony is interfering with his wife's career. . . .

POSED BY CHARLES ROGERS AND JUDITH WOOD IN "WORKING GIRLS," A PARAMOUNT PICTURE.

***Boy Friend*—And were you angry when they took away your lines?**

***Chorine*—Angry? I was positively speechless!**

THRIFT

***Andy*—Let's get some girls and go out to dinner.**

***Sandy*—All right. Who's on a diet?**

JACKIE COOPER'S salary is an interesting arrangement. It calls for $1,300 weekly. Out of that, the youngster is allowed $400 a week, the remainder going into a trust fund which he cannot touch until of age. His mother, Mrs. Mabel Cooper, receives a salary of $75 a week as her son's guardian. His grandmother also comes in for $75 a week. His household expenses for the week cost $100 and the same amount is deposited in an emergency savings account. Jackie's schooling costs $50 a week. Because Jackie is a minor, all of his contracts are supervised by law and must be legalized before they become binding. But, Jackie is still very much of a kid and shows much more interest in a chocolate ice cream soda than in his talkie contract.

GIRLS WILL BE GIRLS

***First Spinster*—If I find a man in my room I'll holler!**

***Second Spinster*—Yes, otherwise I might walk in on you.**

THE work of assistant directors has always been somewhat of a mystery to most movie fans. In an effort to help clear up the mystery, herewith are a few of the duties of an assistant director: He directs the atmosphere players; he sees to it that all settings are okay; he makes sure that all the players are on the set when the director is ready to begin work; all arrangements for location trips are made by the assistant director; he assigns dressing rooms to the players; he keeps the company up on schedule; takes care of the costumes; takes charge of make-up men; manages all extras; keeps a chart of the working hours of all extras, players and technicians; and he must be free, at all times, to do odd jobs for the director. All of which is very discouraging to any one having aspirations of becoming an assistant director!

PHILANTHROPY

"I'm raising money for the unemployed. Would you like to get in on it?"

"Yes, indeed. How much can you let me have?"

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No Bother!

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CHANGE all your ideas about shaving! "Snow"—the new SENSATION—removes your beard quicker, easier than your razor ever did!

If your skin is tender and every shave means a cut or two—or if you're a "tough-beard" who can't seem to get clean shaves ever—to all "Snow" will prove a godsend. Try "Snow" tonight. Get the quickest, slickest, smoothest shave you've ever had—and skin as smooth and soft as a baby's—without using a razor!

"Snow"—a tested product!

"Snow" is the perfected result of years of test and experiment. Nationally known laboratories and *reputable physicians endorse it.* Even today, daily shaving tests, under the supervision of a doctor and a notary are held in the "Snow" laboratories. "Snow" is a scientific compound that makes the beard so brittle that *it breaks off.* It is perfectly harmless. It never causes itch, rash or ingrown hair. The makers of "Snow" guarantee it unconditionally.

Makes shaving a pleasure

With "Snow" you can remove your beard the night before because "Snow" prevents rapid regrowth. It leaves your face clean shaven in the morning. "Snow" is easily applied with the special brush supplied *free* with each package. Hot water is unnecessary. Apply to your face—leave it on for a few moments. Then, when you remove "Snow" your beard is gone.

If you are one of the many shave-weary men looking for a newer and easier way than the razor, *try "SNOW" tonight!* You'll be pleased and satisfied. You take no risk because "SNOW" is sold with a money back guarantee. Your nearest drug store has "Snow". If not—pin a dollar bill to coupon below—and we'll mail you the large size package.

Mail the coupon today!

shave with **"SNOW"** *instead of a razor!*

P. S.—for women too!

Now women, too, have discovered "snow"! Simply apply to the legs, underarms, and even the face. In a few moments, all the hair is gone. And your skin is smooth and clean. "Snow" is a new, gentle depilatory—simple and easy to use. And it helps prevent regrowth.

In these days of fashionable bare arms and transparent stockings, hair is ugly. "Snow" is the safe, gentle, and inexpensive way to remove this objectionable hair. Ask for it at your druggist

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YOU can't beat Hollywood for peculiar happenings. All sorts of things happen every day that are worthy of notice and comment. One of the choicest took place recently. Leila Hyams was cast in a picture in which she was to have a mother and father. It was suggested that it might be a bright idea if her own mother and father, Mr. and Mrs. John Hyams (formerly Hyams and McIntyre of vaudeville fame) were assigned to the rôles. They had had considerable stage experience and, unquestionably, could handle the parts skillfully. So they were summoned by the casting office to appear in their daughter's picture. But then they were forced to submit to a screen test and the verdict by the higher-ups, after viewing the result was, "Sorry, they're not the type!"

THE FRATERNAL SPIRIT

***First Movie Actress*—My next film is going to be a wonder picture.**

***Second Movie Actress*—Yes, everybody'll wonder why it was ever made.**

DID you know that as soon as United Artists announced Eddie Cantor would make "The Kid From Spain" three hundred dark-eyed girls of the Latin type stormed the casting office? That producers are now after stories about good girls who are able to withstand temptation, being fairly well convinced that the bad girl stories no longer appeal to the public? Or that Pat O'Brien was originally slated for the lead in "The Lost Squadron" instead of Richard Dix? That Joan Crawford used to work in a cafe in Milwaukee? Or are you aware that Charlie Chaplin would just as soon remain in England as return to Hollywood? That Eddie Quillan, an expert golfer, is a member of the Hole-in-One Club? And that Radio has signed Edgar Wallace, internationally famous mystery story writer, to come to Hollywood and write original scenarios? Or that Renee Adoree is still in a sanitarium in Arizona?

CHANCES GALORE!

***First Producer*—Has our new director been given plenty of chance to show his versatility?**

***Second Producer*—Yes, we've let him direct the same plot in six different settings.**

SPEAKING of blondes, as practically everyone does, we recently enjoyed a visit to the Greenwich Village apartment of Paramount's new leading lady, Miriam Hopkins. She had just arrived from Hollywood and was exulting in a couple of weeks of hectic rest in New York before returning to the coast. Miriam's wild about pictures, is giving up her New York apartment and doesn't expect to return to the stage until after a few more flings at flickers. She'll soon be a free lady, as she and her author-husband, Austin Parker, are securing a divorce. It's one of those friendly arrangements. They're still pals—in fact, they take each other to dinner several times a week, and, what's more, they never fight!

SAFETY FIRST

***Speakeasy Customer*—One more drink of this stuff and I'll forget everything!**

***Waiter*—Er, pardon me, sir. Here's your check.**

TELEVISION in theatres is not far off. B. S. Moss has installed the Sanabria System in his Broadway Theatre in New York City and, although it's far from perfect, audiences are amazed at the progress already made. It's worked very much like radio broadcasting. The artist stands before a regular microphone in front of which is a cluster of eight television receivers (about the same size and looking very much like automobile headlights). These receivers pick up a picture of the artist and transform it into electricity which is instantly transmitted to a projection screen (any distance away) accompanied by the sound of the artist's voice. The main difficulty now seems to be in getting a clear picture on the projection screen. This is expected to be overcome in the near future. Incidentally, the screen is a sheet of ground glass. Optimistic television experts believe that within a few years a play given in a New York theatre will be televisioned successfully to theatres in all parts of the world.

TAKING NO CHANCES

***Patron*—Is smoking permitted in the balcony?**

***Doorman*—Yes, sir.**

***Patron*—Thanks, I'll get a seat downstairs with the other men.**

THE Chatter Continues: Like many other movie actresses Greta Garbo is anxious to do a play on Broadway . . . Madge Evans, who was a star some years ago as a child actress, is again on her way to stardom . . . Lloyd Hamilton, whose leg was broken in three places in an auto accident, is suing for $52,300 . . . Harry Carey is quitting the movies and going back to his ranch . . . Stan Smith, after a year's absence in musical comedy, is returning to Paramount . . . Rex Lease is recovering from injuries received while on location . . . Lil Dagover, the German star imported by Warners, will have Walter Huston as her leading man in her first American made film, which is called "The Captain's Wife" . . . Buster Keaton's "Sidewalks of New York" took quite a slashing from the censors because of certain scenes in which kids were seen stealing . . . Vicki Baum, let out by Paramount, has been signed on a long term contract by M-G-M . . . Janet Gaynor is vacationing in Europe with her hubby and her mother . . . Doug Fairbanks and Mary Pickford are renovating their coast home at a cost of $100,000. . . .

OFFICE DRAMA

***Stenog*—I think I'll just walk off this job.**

***Boss*—Well, nobody is holding you.**

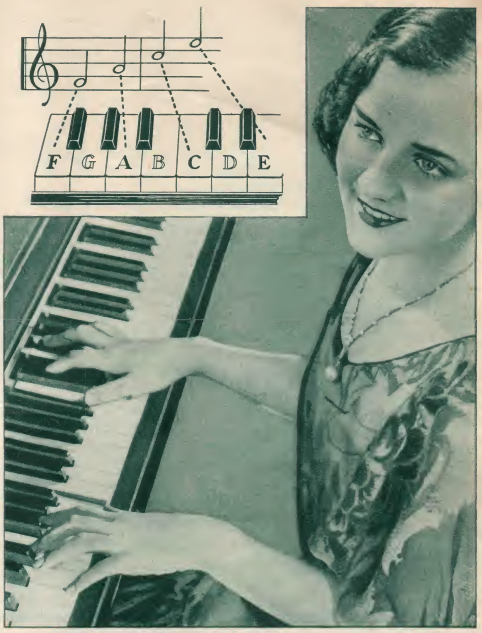
***Stenog*—That's just the trouble!**

CONCLUDING the Chatter: Universal has cleaned up "Impatient Maiden" and the cast will include Lew Ayres, Mae Clarke and Andy Devine . . . Ernest Torrence's contract was not renewed by M-G-M . . . George Bancroft is being sued

(*Continued on page 62*)

TWICE AS EASY

to become a popular musician this simple home-study way



DOES the very thought of harsh-sounding scales—compulsory practice and impatient teachers put a damper on your ambition to be come a popular musician?

With such excuses as—"It takes too long"—"It costs too much"—"I don't know the first thing about music"—are you alibiing yourself right out of good times and a highly enjoyable attainment?

You're the Boss

You'd take up music in a minute, wouldn't you—if you thought there was a way of learning that made *every* lesson easy—that allowed you to study *when, where and as much or as little as you please*—that encouraged rapid progress—that did not cost too much?

All right. Such a method is far from being imaginary. It is so real that inside of a few short months you can learn to play your favorite instrument· Without taking lessons from a teacher! Without paying expensive fees! Without any tiresome technique or dry-as-dust exercises to struggle through!

Thank the U. S. School of Music for the utter simplicity of this remarkable system. It removed completely the difficulty, boredom and extravagance from music lessons. It made possible the reading and playing of music from print and picture instruction. Now to begin your musical career you don't even have to know "do" from "re" or a sharp from a flat. Isn't that good news?

What Could Be Easier?

Your own home is your studio. The lessons come to you by mail. They consist of complete printed instructions, diagrams . . . *and all the music you need without extra charge.*

A sheet of music is not a riddle to you. You never have to *guess* what's right or wrong—*you know!* First you are told how a thing is done. Then a picture shows you how, then you do it yourself and hear it. Small wonder it's *twice as easy* as old-fashioned private teacher method.

Play Your Favorites

Instead of just scales you are playing real tunes from actual notes — right from the very first lesson on. Sooner than you realize you will be bringing cheer to the folks at home with your playing.

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Ukulele	Flute
Cornet	Saxophone
Trombone	Harp
Piccolo	Mandolin
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Banjo (Plectrum, 5-String or Tenor)
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Gradually you gain confidence and professional expression. Then parties, popularity, orchestra work follow in short order. You'll know how good it feels to be out of the wallflower class and into the whirl of things—to be able to provide musical enjoyment for others whenever you are called upon.

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Free Book and Demonstration Lesson

Our wonderful illustrated Free Book and Free Demonstration Lessons explain all about this remarkable method. They prove just how anyone can learn to play his favorite instrument in half the time and for just a fraction of what old slow methods cost.

If you really want to learn to play—if new friends, good times, social popularity, and increased income appeal to you—take this opportunity to make your dreams come true. - Now! Sign the coupon and send it before it's too late. Instruments supplied when needed, cash or credit. U. S. School of Music, 4901 Brunswick Bldg., New York City.

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Ye Editor Goes to Ye Talkies

(*Continued from page* 41)

The Mad Genius

she'd continually rejected.

Feodor, taken back, becomes world famous. But one night in Berlin, he sees Marian in the audience. The rest you must find out for yourselves. From that point on, the story moves at its fastest pace, ending with a gruesome climax, which, nevertheless, is a thrill not to be missed.

Charles Butterworth, as John's valet and general handyman, is given many an opportunity to show what a truly fine comedian he is. His story of the Spanish ballet he composed is one of the picture's high-spots.

The Mad Genius should top your list of pictures to see.

POSED BY RUTH HALL, WARNER BROTHERS-FIRST NATIONAL PLAYER.

A wild animal trainer was a flop in talkies, reports Ruth, because he forgot his lions.

Susan Lenox, Her Fall and Rise

NO matter which way you look at it, they haven't done right by our Greta in *Susan Lenox, Her Fall And Rise.* To begin with, it's a frightfully cobwebby story. A tale they've been doing ever since movies began and there seems to be positively no let-up of it in sight. As the heroine, Greta's life is one great big struggle. When she runs away from one mess of trouble, she always runs headlong into another mess even more troublesome.

Greta's a girlie who never had a pappy and whose mother died when she was born. A hard-hearted uncle (*Jean Hersholt*) brought her up and, when she was old enough to marry, he insisted she wed a mean-looking guy (*Alan Hale*) she hardly knew. So Greta beats it away. And, of course, in keeping with movie tradition, she runs away at night with the wind howling and the rain falling as if another Flood were due.

After much running thru the terrific storm, she reaches a cabin and to whom does it belong but dear old heavy-bearded, good-natured Clark Gable. He takes Greta in, gives her dry clothes, food and assurance that no harm will come to her. He happens to be an engineer, single and the son of a wealthy man. They lose no time in tumbling in love, but then, fate staggers in, and Clark must go away for a while on business, leaving Greta alone.

No sooner does he leave than the infuriated uncle and jilted bloke arrive to take Greta back to the farm. She gets away from them, and, after another mad dash for freedom, winds up as a dancer in a carnival show. She just had to do it for the sake of precious little scenario!

Meanwhile, Clark has proven to be true-blue and, eventually, finds her. She's so happy. Now she can be taken away from lowbrow carnival life. But wait! John Miljan, the carnival owner looking the same as villains always do, steps in and passes a few blunt remarks which tip Clark off to the fact that Greta has forgotten a thing or two she learned in Sunday School. Clark, disillusioned, walks her off, mentioning something or other about the gutter and Greta swears vengeance.

Well, it goes on like that, finally

POSED BY LOIS WILSON AND JOHN GILBERT IN "WEST OF BROADWAY," A METRO-GOLDWYN-MAYER PICTURE.

"I understand you were seen staggering from a speakeasy last night. Had you been drinking?

"No, it was the price they asked for their stuff that staggered me."

ending up in one of those joints below the border where Greta has become a dancer, knowing that Clark drops in there every so often.

She had her chances for riches, but tossed them all aside to find love—and love to her was Clark, even though he did need a shave. They'll begin anew, that's what they'll do, and you knew it all along. Greta's pictures have been so consistently good that, after all, you must expect a disappointing one to pop up every now and then to remind you of her usual excellent offerings.

The Cisco Kid

WHEN it comes to playing romantic, heart-of-gold villains, it's hard to name anyone who does the job as pleasantly, and with as much charm, as does Warner Baxter. Girls, you'll simply swoon when Warner turns on his profile and strums his melodic guitar, or when he crushes Conchita Montenegro to his bespangled breast and tells her his love is as undying as the moon above. It'll get you.

The Cisco Kid, as everyone who has read O. Henry knows, is the famed outlaw who robs the rich and gives what he takes to poor honest folk, hit by the depression. He's the type of fellow who never kills a friend. A great guy, you must admit, but Uncle Sam didn't think so. It seems the Kid had walked away with somebody's cattle, and the government was so anxious to see him that it offered $5,000 for a chance to enjoy a nice quiet talk with him. Here comes the plot:

Edmund Lowe, as Sergeant Mickey Dunn, sets out to look up our friend, the Kid, for the glory of the U. S. Army and that $5,000. He trails him to a small border town, where he finds Warner making expert love to Conchita Montenegro, who, if you'll allow us to set the plot aside for a moment, is one of the comeliest damsels the screen has to offer these days. Warner makes a snappy getaway, but only after Eddie has plugged him in the shoulder. In a weakened condition, our hero, the villain, staggers into a farm house and collapses. With the tender care of the young widow (*Nora Lane*) who lives there, he's nursed back to health, and to show his gratitude he robs a nearby bank and pays off the mortgage on the lady's homestead.

At that moment, Eddie arrives, whips out his trusty .45, and has Warner practically where he wants him. However, when the pretty young widow tells him how Warner has paid off the mortgage, Eddie's sentimental self gets the upper hand. With a sigh, he returns Warner's gun and invites him to scram. And here endeth the lesson.

The performances of Baxter and Lowe are superb; Conchita Montenegro is exotic and glamorous as the dance hall girl who loves *The Cisco Kid,* and Nora Lane, as the widow, gives a natural and understanding portrayal. Even if you don't like Warner and Eddie, you'll find the photography alone worth your while.

POSED BY SALLY SWEET IN SLIM SUMMERVILLE COMEDIES FOR UNIVERSAL RELEASE.

Some of these movie actresses who go around boasting how they "steal" every picture they appear in, says Sally, should be arrested for petty larceny.

According to Schedule

"NICE Women" has been completed at Universal and boasts of a fine cast of players, including Sidney Fox, Carmel Myers, Frances Dee, Alan Mowbray, Lucille Gleason and Russell Gleason. Sidney, despite her misleading name, is rapidly becoming one of the favorites of the screen.

Doug Fairbanks, Jr., will next be seen in "Union Depot." Sounds like a railroad yarn, doesn't it? Well, don't be too sure in these days when a title seldom has anything to do with the story.

Marie Dressler, after a helpful vacation in the East, is back on the coast and has begun work on "Emma." Production of the picture was postponed several times owing to Marie's poor health. Jean Hersholt is in it.

Barbara Kent has the feminine lead opposite Tom Keene in RKO-Pathé's western feature, "Freighters of Destiny." She is a graduate of Hollywood High School and one of the few movie players who originally came from Hollywood.

Universal's "Frankenstein" is ready for release. It's a strong story with an equally strong cast. Among those featured are Colin Clive, especially brought over from England for the picture, Mae Clarke, John Boles and Boris Karloff. It's a huge spectacle along the lines of "The Hunchback of Notre Dame."

Dorothy Mackaill's latest offering is "Safe in Hell." William Wellman directed and they say it's just about the best rôle that Dorothy has had in some time.

Ralph Bellamy is now in "Disorderly Conduct," having replaced Victor McLaglen who was too busy on "While Paris Sleeps." Others in the cast of "Disorderly Conduct," are Sally Eilers, Lawrence O'Sullivan, Jesse De Vorska and Manya Roberti. John Considine, Jr., is directing.

William Bakewell and Sally O'Neil will be seen together in "First Cabin" for Fox. They made their respective film debuts together several years ago and later appeared in "On With The Show," the first talkie for each.

Gloria Swanson will sing two songs in "Tonight or Never," it being the story of an opera singer.

Work is getting along marvelously well on "Girl Crazy," the musical film in which Bert Wheeler and Robert Woolsey will star for Radio. The dialog is being written by Joseph Fields, son of Lew Fields of the famous old-time comedy team of Weber and Fields.

Ruth Chatterton is to have two leading men in "Tomorrow and Tomorrow," her next starring vehicle for Paramount. The gentlemen are Paul Lukas and Robert Ames.

"Husband's Holiday" is the box-office title of a picture now ready for release featuring Clive Brook, Vivienne Osborne, Juliette Compton and a score of other prominent players. Ann Harding's husband, Harry Bannister, and John Halliday being among them.

Zane Grey's novel, "Rainbow Trail," has been made into a western thriller by Fox. George Chest O'Brien, Minna Gombell, decidedly an eyeful, and J. M. Kerrigan have the choice assignments. Roscoe Ates is the comedian.

And speaking of western films, Buck Jones has completed another called, "Headin' For Love." His leading lady is Mary Doran.

The strongest supporting cast which ever appeared with Greta Garbo will be seen in "Mata Hari," her next picture. Ramon Novarro, of course, is co-starred with her. Lionel Barrymore and Lewis Stone head the featured players. George Fitzmaurice is director.

Mae Marsh, who returned to the screen to play the mother rôle in "Over The Hill," will continue in pictures, appearing in "Devil's Lottery" in support of Charles Farrell and Sally Eilers.

Marlene Dietrich's "Shanghai Express" is ready. An especially constructed train, such as is used in China, appears in the picture. The Southern Pacific Railroad received hundreds of inquiries after the fantastic train ran on its tracks to "location" asking if it were being sent to China.

"Working Girls" has an extraordinary cast and, what's more, is being directed by Dorothy Arzner. Here are a few of the players—Paul Lukas, Buddy Rogers, Stuart Erwin, Judith Wood, Frances Dee, Alberta Vaughn, and Dorothy Hall.

Constance Bennett's "Lady With a Past" is finished and Director Edward H. Griffith, according to reports, has turned out an exceptionally good picture. David Manners is her leading man.

"Prestige" will soon be completed, it being Ann Harding's next starring vehicle. It is a story of Indo-China.

"The Last Mile," the sensational play of prison life, is finally to be made into a talkie. James Cruze will produce it for Tiffany.

Rin-Tin-Tin, the wonder dog, is now a serial hero. He is starred in "The Lightning Warrior," a twelve-part serial. Rin-Tin-Tin is owned and trained by Lee Duncan, who found him as a three-day-old puppy on the battlefields of France.

Ken Maynard has turned out another thriller of the west called "Branded Men." June Clyde is his leading lady. Phil Rosen did the directing.

Owing to her success in "Doctors' Wives," "Bad Girl," and "Sob Sister," Minna Gombell has been assigned the leading rôle in "After Tomorrow." The title is tentative, but the story is described as "a comedy of tears and cheers."

The next Doug Fairbanks picture in all probability will have a South American locale.

Sally Blane and Mary Nolan have the principal feminine rôles in "X Marks the Spot," newspaper yarn produced by Tiffany. Lew Cody and Fred Kohler are the male leads.

Jeanette MacDonald will appear opposite Maurice Chevalier in "One Hour With You." She is also signed to be his leading lady in the picture he will make following "One Hour With You."

"Possessed," the new Joan Crawford flicker, was formerly titled "The Mirage." Clark Gable is her leading man.

The cast of "Second Chances," Paramount, will include Richard Bennett, Buddy Rogers, and Peggy Shannon. Frank Tuttle will handle the meg.

"This Is New York," Robert Sherwood's successful play, will be made into a talkie with the title "Two Kinds of Women." Richard Arlen, Miriam Hopkins, and Wynne Gibson will be featured.

Stuart Walker, who gave Kay Francis her first stage part in his Indianapolis stock company, is directing her in "The False Madonna" at Paramount.

Talkie Tips

(*Continued from page 2*)

heart's brother, and complications arise. Fair.

HOMICIDE SQUAD. *Universal.* Here's a gangster picture glorifying the police, who have been getting pretty rash treatment in Hollywood lately. Cast includes Leo Carrillo, Noah Beery, Mary Brian and Russell Gleason. None too strong.

Just imagine going to sleep on Lawrence Tibbett's shoulder, girls! It's just what Lupe Velez does in "The Cuban Love Song," and Lawrence seems to like it. In a minute, he's going to wake her with his booming baritone.

HONOR OF THE FAMILY. *First National.* What should have been a naughty little farce becomes, through poor handling, a heavy-handed and rather stupid drama. Warren William is commendable in a swashbuckling type of rôle, but Bebe Daniels seems miscast.

I LIKE YOUR NERVE. *First National.* Doug Fairbanks, Jr., jumping around in his father's footsteps, goes to Central America, where he foils a group of crooked politicians and wins Loretta Young. Light, but entertaining.

LEFTOVER LADIES. *Sono-Art.* A sophisticated drama concerning two couples who are divorced on the same day. After a period of complications they drift back to each other. Claudia Dell, Marjorie Rambeau, Walter Byron, Rita LaRoy and some good dialogue.

LOCAL BOY MAKES GOOD. *First National.* Joe E. Brown tackles a more serious rôle than is his custom, and turns in a splendid performance. The story was *The Poor Nut* in silents. Dorothy Lee has the leading femme rôle.

Claudia Dell, who has gone brunette on her customers, looks wistfully on as Walter Byron gives Rita LaRoy the good old eye. It's part of "Leftover Ladies," and Claudia really loves Walter. We bet she gets him, too.

MEN ARE LIKE THAT. *Columbia.* John Wayne jilts Laura LaPlante for her younger sister and Laura makes it tough for John. Love wins out eventually and John marries the sister. From the ancient stage play, *Arizona.*

MERELY MARY ANN. *Fox.* When Charlie Farrell and Janet Gaynor get together what can a poor reviewer do but shout a couple of huzzahs and add a hooray or two? In other words, if you like this team of screen lovers nothing should keep you away.

MONKEY BUSINESS. *Paramount.* The Four Marx Brothers in what everyone says is their best picture. *Reviewed in this issue.*

MURDER AT MIDNIGHT. *Tiffany.* A nice one for the mystery thriller fans. One of those everyone-suspected-of-the-murder tales, with a cast headed by Aileen Pringle, Hale Hamilton and Alice White.

MY SIN. *Paramount.* Us guys and our gang are still waiting to see Tallulah Bankhead in a good picture. This one is just fair, but it's worth seeing, what with Fredric March and a few good looks at Tallulah.

PAGAN LADY. *Columbia.* Evelyn Brent as the lady made famous by Lenore Ulric on the stage. It has a lot to do with Sin, and the supporting cast includes Charles Bickford, Conrad Nagel, William Farnum and Roland Young.

In "The Champ," Wallace Beery portrays a former champion prize-fighter who has come out second in a battle with booze and loses all his pals except Jackie Cooper, who is his son, manager and guide.

PALMY DAYS. *United Artists.* Eddie Cantor surrounded by what looks like three million beautiful girls. And, if the ladies don't get you, Eddie will, for the picture is full of swell comedy.

PEACH O' RENO. *RKO-Radio.* Here's a zippy treatment of the divorce situation, handled in the burlesque manner by Wheeler and Woolsey with a lot of support from Dorothy Lee and Zelma O'Neal. We think you'll like it.

PENROD AND SAM. *First National.* If you've read Booth Tarkington's famous book you'll want to see the screen version, which has Leon Janney and Junior Coghlan in the leads. Personally, we think Master Janney is a trifle sweet for the Penrod rôle.

PERSONAL MAID. *Paramount.* Nancy Carroll, as a lady's maid, disguises herself as a society gal and meets Pat O'Brien. Nancy and Pat are both convincing, but acting honors go to Mary Boland in a supporting rôle.

PHANTOM OF PARIS. *M-G-M.* The phantom is none other than our pal John Gilbert, who turns in an excellent piece of acting in a difficult part. Leila Hyams is the lady, and we think John wins her.

REBOUND. *RKO-Pathé.* Ina Claire all dressed up in some smart dialogue makes this top-notch entertainment for sophisticated audiences. Story is taken from the Donald Ogden Stewart play of the same name. Robert Ames heads the supporting players.

Above, reading left to right, are Bert Wheeler, Dorothy Lee, Robert Woolsey and Mr. Woolsey's cigar. All four are prominently featured in "Peach O' Reno," which is said to have much to do with the divorce racket.

RECKLESS LIVING. *Universal.* Ricardo Cortez, a racketeer, tries to lure Mae Clarke away from her husband. Norman Foster is Mae's man, and he resents Ricardo's advances. Our bet is that Norman and true love will get the upper hand.

RIDERS OF THE PURPLE SAGE. *Fox.* When George O'Brien isn't riding rough shod over the western plains he's rescuing a damsel in distress, and it's all big and clean and open. We understand they're thinking of using the wide screen for George's chest expansion.

SECRET SERVICE. *RKO-Radio.* A Civil War tale, with Richard Dix as a Northern spy who falls in love with a daughter of the South. Things come to a pretty pass until Richard wins the war and marries the girl. Not bad.

SHANGHAIED LOVE. *Columbia.* Tough old Noah Beery shanghaies Richard Cromwell, and Richard promptly falls in love with Sally Blane, Noah's daughter, who is aboard just for the trip. Good action stuff.

SIDE SHOW. *Warner Brothers.* Charles Butterworth and Winnie Lightner have a perfect setting for their comedy in this carnival atmosphere, and play it for all it's worth. Evalyn Knapp and Donald Cook have the romantic leads.

SIDEWALKS OF NEW YORK. *M-G-M.* Buster Keaton is practically at his best in a story featuring plenty of laughs and no plot whatsoever. Anita Page is the love interest, and Cliff Edwards is the assistant funny man.

Gary Cooper and Averell Harris, who have been having a few at Tony's, pay a social call on Claudette Colbert, who is a bit too frightened to give them the glad hand. Gary and Claudette are co-starred in "His Woman."

SOB SISTER. *Fox.* A newspaper story that gets a bit too melodramatic is lifted above the average by the superior performing of James Dunn and Linda Watkins. Linda is an eyeful you'll want to see often.

SPIRIT OF NOTRE DAME. *Universal.* The best football picture ever made. All the hokum has been extracted, and the excellent cast is headed by Lew Ayres, William Bakewell, J. Farrell MacDonald, Frank Carideo and Notre Dame's famed Four Horsemen.

STREET SCENE. *United Artists.* A faithful adaptation of Elmer Rice's great play, with Sylvia Sidney, Estelle Taylor and William Collier, Jr., in the leads. One of the year's best pictures, with Sylvia Sidney's performance rating a whole carload of medals.

STRICTLY DISHONORABLE. *Universal.* Paul Lukas doesn't mean Sidney Fox any particular good when he woos her in a speakeasy, but things all emerge on the up and up, and everybody's honor is spared.

SUNDOWN TRAIL. *RKO-Pathé.* A rip-roaring western, built along familiar lines, but full of action that will have you shouting. Tom Keene is the hard-riding westerner who wins Marion Shilling.

SUSAN LENOX. *M-G-M.* Greta Garbo's latest. *Reviewed in this issue.*

THE AGE FOR LOVE. *Caddo.* Any lady, as beautiful as Billie Dove, doesn't need ability to put over a picture, but when she has talent along with her looks, as Billie has, she's bound to be good. Edward Everett Horton and Charles Starrett are featured.

Billie Dove doesn't want Charles Starrett to finish that drink, because you know how Charlie is—he doesn't know when to stop. They're both in "The Age For Love," which marks Billie's return to the screen.

THE BELOVED BACHELOR. *Paramount.* Paul Lukas adopts a little girl who grows up to be Dorothy Jordan. As soon as she does, Paul falls in love with her, but Dorothy thinks he's her father. Charlie Ruggles has a few good comedy moments. Worth seeing.

THE GAY DIPLOMAT. *RKO-Radio.* Ivan Lebedeff, who leaves ladies swooning in the aisles (according to the advertisements), has three of them on his hands in this one. They are Betty Compson, Genevieve Tobin and Ilka Chase, and they keep poor Ivan in a perpetual quandary.

THE GUARDSMAN. *M-G-M.* One of the better drawing room comedies, with the Theatre Guild's Mr. Lunt and Miss Fontanne giving it that certain touch. Not for the kiddies, but an evening of genuine mirth for you and you.

THE LAST FLIGHT. *First National.* A story of post-war days in France and practically everywhere, with Richard

(Continued on following page)

Maureen O'Sullivan just can't decide whether to walk home or stay and talk things over with Eddie Quillan, who, from all indications, is an earnest admirer. They're featured in "The Big Shot."

Barthelmess, David Manners, John Mack Brown and Elliott Nugent as a group of American aviators who encounter Nikki (Helen Chandler) and a few other adventures.

THE MAD GENIUS. *Warner Brothers.* John Barrymore, with his profile plastered with makeup, is a club-footed ballet master who makes Donald Cook the sensation of the continent. *Reviewed in this issue.*

THE MAD PARADE. *Paramount.* An all-female cast, headed by Evelyn Brent, Lilyan Tashman, Irene Rich and Louise Fazenda, goes through all the motions of war. Story has to do with a group of ambulance drivers and their invisible loves.

THE ROAD TO SINGAPORE. *Warner Brothers.* William Powell, the old smoothie, has the ladies simply gasping for breath every time he makes a pass at them. He finally wins a doctor's wife (Doris Kenyon) and goes straight.

THE SIN OF MADELON CLAUDET. *M-G-M.* An excellent photoplay, well constructed and acted in the grand manner by Helen Hayes and a competent cast. Story has to do with a gal whose lover deserts her and so her child grows to manhood unaware of her identity.

THE SPIDER. *Fox.* A mystery drama, with Edmund Lowe as a magician who has things to do with a murder case. There is no love interest, but plenty of thrills and action. It's worth a visit.

THE SQUAW MAN. *M-G-M.* Cecil B. DeMille emerges from his bathtub to turn out an excellent version of this much-filmed meller. In it you will find Warner Baxter, Lupe Velez, Charles Bickford, Roland Young and the same old plot.

THE STAR WITNESS. *First National.* A protest against gangsters and their methods of intimidating honest citizens like me and youse. Chic Sale has a featured rôle, and if you like vaudeville in your films, here 'tis.

THE UNHOLY GARDEN. *United Artists.* They've taken good old Sex, sprinkled it with action, gunplay and intrigue, and handed it to Ronald Colman, who was probably glad to get it. We mean it's a good picture, and one you'll want to see.

TOUCHDOWN. *Paramount.* Another swell football picture, starring Richard Arlen as a coach who gets his players by the well-known C.O.D. method. Peggy Shannon is the gal, and Jack Oakie is superb as the dumb assistant coach.

TWENTY-FOUR HOURS. *Paramount.* Clive Brook, who has been pretty tough lately, leaves his wife (Kay Francis) for an affair with Miriam Hopkins. Regis Toomey, Miriam's ex-hubby, goes out and shoots people, so Clive finally returns to Kay.

WATERLOO BRIDGE. *Universal.* Fine portrayals by Mae Clarke and Kent Douglass make this a completely entertaining flicker. Story of a young private who meets and falls in love with a girl of the streets.

Jack Oakie, who plays an assistant coach in "Touchdown," is shown here bartering for the services of a likely-looking fullback. The husky gent is holding out for a long-term contract and a share in the gate receipts.

Inside Stuff and Nonsense

(*Continued from page* 54)

for $10,000 by agents who claim he owes them that much for work procured . . . More three and four reel pictures are to be produced . . . The depression is responsible for many of the stars being demoted to the ranks of featured players . . . Ruth Chatterton used to have the nickname of "Mike" . . . Dale Van Syckle, all-American star who came to Hollywood to appear in "Touchdown," has decided to remain and follow a movie career . . . Grant Withers' personal appearance tour turned out to be quite a flop . . . During the filming of "Dr. Jekyll and Mr. Hyde," Fredric March, the star, had to arrive at the studio at 5 a. m. daily in order to have his grotesque make-up finished by 10 a. m., when work on the production began . . . It is now possible to take pictures in the dark . . . Leslie Howard turned down a five-year contract because he couldn't stand the pace of work in Hollywood . . . "An American Tragedy" was not permitted to be shown in England, the censors objecting strenuously to premeditated murder . . . Al Jolson will make another picture, it being "Sons O' Guns" for United Artists . . . Warner Oland, who is Swedish, has never played Scandinavian rôles, and El Brendel, who isn't, always plays them . . . Fox has made a Spanish version of "Bad Girl" with Conchita Montenegro in the Sally Eilers rôle.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of FILM FUN published monthly at New York. N. Y., for October 1, 1931.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Helen Honig, who, having been duly sworn according to law, deposes and says that she is the business manager of the Film Fun and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, George T. Delacorte, Jr., 100 Fifth Avenue, New York City; editor, Lester C. Grady, 100 Fifth Avenue, New York City; managing editor, George T. Delacorte, Jr., 100 Fifth Avenue, New York City; business manager, Helen Honig, 100 Fifth Avenue, New York City.

2. That the owner is: Dell Publishing Company, Inc., 100 Fifth Avenue, New York City; George T. Delacorte, Jr., 100 Fifth Avenue, New York City; Margarita Delacorte, 100 Fifth Avenue, New York City.

3. That the known bondholders, mortagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

HELEN HONIG
Business Manager

Sworn to and subscribed before me this 16th day of September, 1931.

MAY KELLEY
Notary Public, N. Y. County; N. Y. County Clerk's No. 371; N. Y. County Register's No. 3K-500.

(My commission expires, March 30, 1933.)

It's a Fact

(*Continued from page 4*)

Mickey Mouse recently celebrated his third birthday. His popularity is still increasing, and he doesn't look a day older than he did when he became a star.

If a girl wants a perfect face, according to a Hollywood makeup expert, she needs Jean Harlow's hair, the forehead of Dolores Del Rio, the eyes and mouth of Irene Dunne, the nose of Billie Dove and Marion Davies' chin.

And a man, to dazzle the ladies, must have Gilbert Roland's hair, Clark Gable's forehead, Ricardo Cortez' eyes, John Barrymore's nose, Ronald Colman's mouth and Richard Dix's chin.

Peach O' Reno, *a burlesque on the divorce racket, features a law office which, at the touch of a button, turns into a gambling casino. It's the nerts!*

Richard Arlen says soap is good

(*Continued on following page*)

for the eyes because it makes them smart. Get it?

Ernst Lubitsch directed several scenes of The Man I Killed *without shoes. The pair he didn't have on were new ones that squeaked. That's why he didn't have them on.*

When Wallace Beery met Gloria Swanson she was behind a cigar counter in the Sherman House in Chicago. Wally bought a cigar and fell in love.

Claudia Dell is in New York studying tap dancing.

It's against the law to photograph United States currency. That's why all the dough you see in movies is phoney. It isn't because they haven't got it.

A young lady in Toronto has 2,000 pictures of film players pasted on her bedroom wall. And at a moment's notice she can tell you what Norma Shearer had for breakfast, or what Greta Garbo says when she talks.

Ford Sterling has received a fan letter from the chief of a tribe of cannibals in Borneo. The letter was written by a missionary and the chief affixed his *X* to it.

Blue-eyed girls have a better chance of breaking into the movies than their brown-orbed sisters, according to statistics.

A dahlia named *Irene Dunne* recently won first prize in a California flower show. It was named after Irene by an admirer.

Little Mary Knowlden, playing in Husband's Holiday *with Clive Brook, demanded extra salary when one of the scenes required her to go to bed. She doesn't like bed. She hates it.*

Mack Sennett will glorify the once-famous pie, at one time an essential part of every good comedy, when he brings forth *The Great Pie Mystery.*

While John Gilbert was on a boat bound for Europe he sent an average of six cables daily to Lupe Velez. Lupe says she loves him.

Buddy Rogers definitely plans to leave the movies on January 1st to form his own band. He'll do the directing and throw in a little crooning. Isn't it wonderful, girls?

Janet Gaynor has taken over the elaborate thatched-roofed studio bungalow once used as a dressing room by John McCormack.

Lillian Bond, who hails from England, wears a monocle.

Helen Twelvetrees is sporting a black-and-blue arm, all because Charlie Bickford dragged her out of a speakeasy. The director yelled for realism, and Charlie came through with lots of it.

POSED BY FRANCES DEE, LOUISE DRESSER AND TOM KENNEDY IN "CAUGHT." A PARAMOUNT PICTURE.

"I suppose your husband was more tender when you first married him?"
"Yes, I have to hit him twice as hard now to hurt him."